

THE MEDIUM

VOLUME 24 ISSUE 14

THE VOICE OF THE UNIVERSITY OF TORONTO AT MISSISSAUGA

DECEMBER 1, 1997

Student centre referendum passes

10 per cent of students vote, highest turnout in years

BY ROBERT PRICE

The student centre will finally be built after students pledged \$1 million for building costs and agreed to pay for its operating costs.

A total of 625 students participated in the two-day long referendum held last Wednesday and Thursday. 578 full-time students voted in favour of the fee increases while 171 full-time students voted against. Three ballots were spoiled. 30 part-time students voted 'yes' for the increases, 16 voted 'no' and one ballot was spoiled. The turnout was about 10 per cent of the student population at UTM.

Full-time students have agreed to pay \$52 towards the student centre. \$27 will pay for a \$1 million mortgage plus interest to be charged over the first ten years of the centre's operations. \$25 will cover the building's operating costs. Part-timers will pay \$15.60 for the mortgage and \$7.50 for operating costs.

These fees will only be charged when the building is open for business.

The students' most recent endorsement of the student centre has breathed new life into the project. Although the \$6 million capital campaign started in 1994, the construction of the building had been delayed because of an inability to raise funds. The fundraising campaign got off to a good start with \$1.2 million from students and \$1 million from Ignat Kaneff, one of the co-chairs of the fundraising project. The capital campaign almost reached an impasse earlier this year when the university discovered that they had misunderstood the amount of a benefactor's pledge.

With students' infusion of \$1 million into the construction of the building as a result of this referendum, U of T will also pledge \$1 million, a commitment they made which was conditional upon a majority "yes" result. The campaign, however, still needs another \$1 million before it is completed. Before the referendum, Principal McNutt said that it would be easier for the university to complete the fundraising drive if only \$1 million was outstanding. Now that the referendum has passed, the university will work to raise the necessary funding.

Marco Marrocco, ECSU president, said that ECSU and other student government elections are infamous for exceedingly low voter participation and that it is sad that more people don't exercise their right to vote. He was, however, "happy with the comparatively

high voter turnout" in the referendum. Nick Panou, CRO of the referendum, said voter turnout was larger than ECSU's last two general elections. "Realistically, the turnout was huge for a referendum, especially one with such importance," said Panou. Panou also said that there were no problems on the polling dates. "There were no problems, even with the number of people that were involved. Everyone involved helped out to make sure the process ran

smoothly," he said.

Marrocco stated that the apparent "low voter turnout is an indication of the apathy on this campus that has existed for quite a few years." He still believes that the centre will be used by students. "When it is in place it will no longer be part of the mythos of Erindale," he said, suggesting that the centre's tangibility will, to a degree, lower apathy on campus.

Angelo Romano, ECSU vice presi-

dent of finance, agreed with Marrocco that the student centre will rejuvenate campus life. "The student centre will allow for a larger degree of social interaction," said Romano. "As well," he added, "Principal McNutt has said that the student centre will be the 'flagship food service,' serving as an incentive for people to stay on campus. Romano said that in 1999, when UTM has the student centre as well as phase 6, with more area

Students cont'd on page 2



Art and Art History students are awarded by the teachers for their accomplishments.

photo by David Kim

Artists honoured

BY ROBERT PRICE

UTM and Sheridan College celebrated the accomplishments of up-and-coming artists and art historians at the 1997 Art and Art History Awards ceremony, held Tuesday night at Sheridan College in Oakville.

The event was as much a celebration for students enrolled in the joint program between Sheridan and UTM as it was for the program itself. Principal McNutt, who led off the awards with a brief speech, said that "the program attracts high calibre students to the campus." Rick Davey, Sheridan's acting academic director, described the longstanding program as a pioneer collaboration that promotes excellence.

The strong bond between students and faculty was obvious at the ceremony. The teachers presented the awards with a sense of humour and genuine enthusiasm. The students'

candid response was an indication of the strong rapport that exists in the small, tight-knit program.

The guest speaker of the night, Denise Thomasos, a graduate of the Art and Art History program, encouraged students to find fulfillment in life. Thomasos was enrolled in the early days of the program and painted the mural in the North Building lobby. Since then she has attended Yale on a full scholarship and the American Academy in Rome, and has held teaching posts in various schools around the U.S. Most recently, Thomasos won the 1997 Guggenheim award.

"I appreciate the program and what it did for me," said Thomasos. "I couldn't have done that well in another program. It gave me the support I needed inside and outside school."

The following is a list of the award winners:

Academic Awards

Sylvia Morton Prize—Catherine Mulkins

Margaret Laidlaw Memorial Scholarship—Kim Jack-McConnell

Catherine Quesnel Prize—Laurie Kallis

Rotary Club of Port Credit Admissions Scholarship—Jessie Caryl

Department of Fine Art History Prize—Heidi Hood

Studio Awards

Canadian Art Foundation Award—Chris Hill, Siem Vandenbroek, Sara Vipond, Catherine Baird, Giovanni Senisi

Visual Arts Ontario Award—Denise Macharacek, Ted Woodford
Oakville Galleries Award—Andrew Birse, Carmen Panico, Giovanni Senisi

Mercer Union Award—Shannon Anderson, Tara Burke, Christina Velianou

Art cont'd on page 4



Don't scare the Queen

Perspectives

Page 6

Kissing Stones and Clay

Arts & Entertainment

Page 12

See some skins

Sports

Page 15

Quote of the Week: "The Best is a logical springboard for the comeback of the original posterchild for Attention Deficit Disorder-zippity-bop." — Chris Jackson.

Now Hiring (paid position)

The Medium needs another copy editor. Applicants should bring a resume and samples of their writing to the Editor-in-chief. Applicants must perform a skills test. Candidates with previous professional editing experience are favoured, but experience is not a requirement. Deadline for applications is December 20. If interested, please call immediately so a test time can be arranged. Call 828-5260 and ask for Duncan.

U of T HEALTH SERVICES

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- Identifying Work Opportunities
- Discover Your Skills & Options
- Approaching Employers

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Campus Worklink (Part-Time, Summer & Permanent Jobs)

Campus worklink is a new internet-based job posting service which offers candidates access to their company listings 24-hours a day, 7 days a week. U of T students can access these job postings by obtaining a User ID and password at the Career Centre.

Contact the Career Centre at (905) 828-5451
or drop by Room 3094.



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Building

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- FREE Coffee

Fundraising for youth

BY ROBERT PRICE

Women's Centre fundraising wish list

The Women's Centre is fundraising for an emergency youth shelter, "Our Place 2," the only emergency shelter for youths aged 16-21. "Our Place 2" provides twenty-four hour service, gives youth a maximum three week stay, offers crisis counselling, life skills training, referrals to other outside agencies, and encourages family reconciliation.

Donations can be submitted to

the drop box available in the North Building. The Women's Centre requests the following items to "Our Place 2":

Gloves, scarves, hats, sweat-shirts, night shirts, slipper socks, books, magazines, puzzle books, journals, alarm clocks, calculators, aa batteries, knapsacks, duffel bags, wallets, watches, day timers, paper, pens, socks, and candy canes.

The Medium to enter burger fray

The Medium will be representing UTM in Wimpy's 1st Annual Burg-A-Thon. The entire UTM is encouraged to head to Wimpy's and watch The Medium's Glutton

Squad gorge themselves for our school. Wimpy's, a restaurant famed for their gargantuan hamburgers, is located at 5429 Dundas Street West. Call 231-3411 for contest times.

The Medium accepts all challenges.

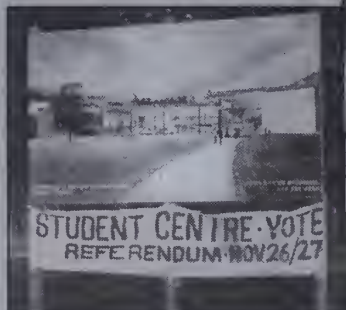
Erindale College Council meets again

The Erindale College Council will meet on Thursday, December 4 at 3:10 p.m., in the Council Chamber (Room 3130) of the South Building.

Campus cont'd on page 3



Referendum polling stations were in the North and South Buildings. CRO Nick Panou said that the poll clerks did a great job and were instrumental in the referendum running as smoothly as it did.



photos by Christopher Ailsop

Students vote 'yes'

Continued from front

for people to hang out there will be a lot more energy on campus.

What is next?

Before the shovels go into the ground, many of the details surrounding the management structure of the student centre must be resolved. The university must sort out a food contract before Beaver Foods' contract expires. The issue of the pub's management will be sorted out as well. Romano explained that the building's design will evolve from the current conceptual plans to working plans to be used by contractors. Various student groups on campus will give their input as to what is needed in the building.

Principal McNutt, who is pleased with the results of the referendum, said that UTM's next capital project will be a new gym.

Allen Robert Eden (1978-1997)

Allen Robert Eden, a first year student who lived at Bronte College Residence, passed away in Mississauga General Hospital on Wednesday, November 26, 1997.

Allen will always be remembered by the students at Bronte.

A life so precious and true
Lost to us in but a few short tragic moments.
He was our son, brother and friend
and he shall live in our hearts forever.
We shall cherish our fond memories and in times of sorrow, will look up to the heavens and smile.
For there, we shall see a beautiful angel watching us.

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Want a Classified ad in The Medium? It only costs \$5.00 a week and it will run in our nifty Classifieds space. For more information and submission deadlines, contact the Composite Editor at The Medium.

ATTENTION advertisers

The 1st 1998 issue of the Medium featuring the 1998 Ball Hockey Preview is on January 5th. All ad copy and final reservations are due by December 28, 1997. Call 828-5379 or fax 824-5596.

Campus Police reports



Continued from page 2

Everyone is welcome to attend.

Campus Police Reports

November 10, 11:25 p.m.: Medical Emergency: Mississauga Ambulance took a male from a house in Phase 5 residence to the hospital because he was feeling ill.

November 11, 10:25 a.m.: Fire Alarm: The Mississauga Fire Department responded to a fire alarm at the Blind Duck Pub set off accidentally by an electrician. The alarm was later reset by Physical Plant staff.

November 12, 1:35 p.m.: Mental Health Act: A mentally ill student tried to gain entry into a vehicle with two females inside it. The male was detained, identified and later released into his brother's custody.

November 12, 6:00 p.m.: Medical Emergency: Two male students were injured after colliding while playing basketball in the gym. Both males indicated that they would attend the hospital individually.

November 13, 2:10 p.m.: Medical Emergency: A student was taken to hospital after suffering a serious broken leg during a football game on the South Field.

November 14, 12:45 a.m.: Assault: A male received minor injuries after being involved in a fight at the Blind Duck Pub. Neither party involved wished to press charges.

November 16, 11:15 a.m. Mental Health Act: A mentally ill female graduate was loitering in the Meeting Place and the Greenery. This female is well known to the Campus Police.

November 21, 2:30 a.m. Medical Emergency: A female student was rushed to hospital after overdosing on prescription medication. She has since recovered.

November 21, 8:15 a.m. Threatening: A female student attended the office to report a threat posed to her by the father of her boyfriend. Counselling was provided.

November 21, 10:10 a.m. Uttering Death Threats: A female student attended the office to report that her ex-boyfriend threatened her with death after forcing his way into her vehicle in lot #4. Peel Police were notified.

Blind ducks splash down for Tacky Contest

The Blind Duck held its somewhat successful "Tacky Contest Night" on Thursday. Even though the pub wasn't filled to capacity, when the contestants were on stage for the wet T-shirt, best chest, best legs and best buns contests, the audience was very attentive. Women fawned over the row of bare chested men who flexed their pecs during the best chest contest. The blindfolded female judge



squeezed her way to a decision, as did the judge for the best legs contest. As the seven contestants lined up for the wet T-shirt contest, anticipation was high. Men screamed, cheered, and almost spilled onto the stage. The wet T-shirt contestants all presented themselves before the kids' pool and had pitchers of ice water dumped down their fronts. With her grand prize in hand (a stay at the tacky Seahorse Motel), Cara Wakelini, the winner of the wet T-shirt contest, bounced off stage with the other contestants. When asked later why she participated in the wet T-shirt contest, she said it was a form of "self-expression".

-Scott Arnold

photos by David Kim

Eating still a problem in library

BY ROBERT PRICE

In recent weeks, the librarians have seen food thrown on the floor, left on tables and in study carrels. According to the library, the problem has intensified and steps are being taken to ensure that study space is not compromised. "Students don't want to study in the company of cockroaches and small rodents," said

Head Librarian, Cathy Matthews.

The library is taking the following steps to try to stop the library from becoming a cafeteria:

a) A Library Code of Conduct will be released shortly and posted on bulletin boards and on the library's web site. Sanctions for offences identified in the Conduct Regulations will range from a written reprimand to the denial of access to the library and its services for a period of up to one year.

b) Staff members shelving in the stacks will occasionally tour the library to speak to offenders and ask them to leave. "Policing" the problem in this manner is problematic, as

the library does not have adequate staff.

c) All signage in the library has been reviewed (there are lots of signs but many students ignore them).

d) A bulletin board will be made to draw students' attention to the problem.

Ten thousand questions asked

Last month, Erindale Librarians were asked 10,011 reference questions, surpassing last year's October reference queries by almost thirty percent.

Librarians helped an increasing number of students with their assignments in hundreds of different ways. Librarians rebooted hard drives, explained how to log on to Erindale's computer system when students forget their password, gave instructions regarding e-mail, instructed students on CD-ROM boolean techniques, helped find Portuguese stainless steel export companies over the Internet, taught the correct bibliographic format for essays, decoded Russian and German journals, conducted subject searches for everything from silylium ions to French descriptions of the political system in Egypt, and gave directions to St. George campus libraries.



Would you like fries with that almanac? Some students have taken to eating their lunch in the libraries...and the pigs don't know how to clean up after themselves! If you are doing this, the library asks you to stop. Nobody wants to study in the company of roaches and rats.

photo courtesy of the library

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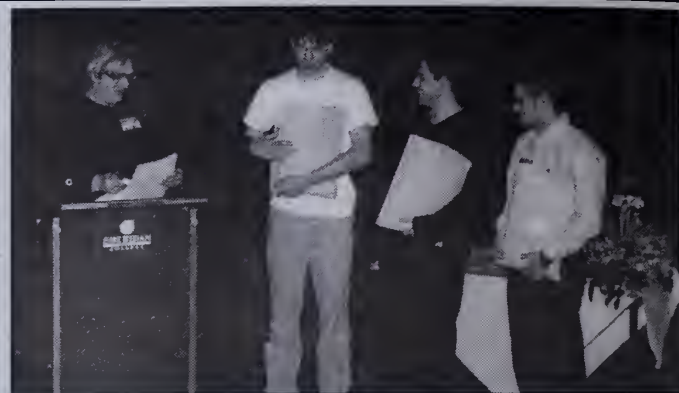
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Art and Art History program awards its outstanding students



Continued from front

Art Gallery of Ontario Award—Chandra Westfall
Ilford Award—Nicola Betts, Cheryl Barker, Vicki Schelstraete
Toronto Image Works Award—Anna-Maria Catena, Alison Malcolm
Henry's Award—Jackson Leween
BGM Imaging Award—Laurie Kallis
Film and Photo Supply Award—Heidi May
Greenstreet Design Award—Becky Snellings
D.L.Stevenson Award—Catherine Baird, Nicola Betts, Amanda Horruzey, Barbara Rowlandson
Liquitex Canada Award—Kim



photos by David Kim

Dykstra, Wendy Heagney, Mark Wilson
Woolfitt's Art Enterprises Award—Rachelle Vandendool
Japanese Paper Place Award—Laurie Kallis
Images Festival Award—Kim Jack-McConnell

Faculty Awards

Sculpture Award—Shannon Anderson
Painting Award—Mina Iocco, Maggie Kozlowski
Clear Thinking Award—Heather Saunders
Doggone Good Work Award—Sonia Ferreira



**6th Annual
Holiday Fair
Craft Sale**

10am-6pm

Meeting Place, South Building

December 2nd & 3rd

Public Welcome • Free Parking

Country Cabinet Raffle
\$100 on display in the Registrar's Office (value \$275.00)

Jell-o eating contest

Thursday, Dec. 4th @ 1:00 in the Meeting Place

**Lots of prizes
to be won!**

Contestants please arrive @ 12:45 for registration.
 Any questions please see Rossana @ ECSU (828-5249)

The **WALKsafer** service will cease for this last week of school and resume on January 5th 1998.

Green Committee Meeting
December 4th
6:00pm
Council Chambers

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MEDIUM

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Dismal turnout

Once again, Erindale's students show that they just don't care. Even with pamphlets circulated by administration and student leaders, numerous articles printed in this very paper, a 'yes' campaign by SAC, a forum in the Meeting Place, and other advertising, only about 10 per cent of students voted in the student centre referendum.

For a project that was deemed essential (and according to administration it was nearing death unless it received an infusion of student money) one might think students would come out and rally for the cause (win one for the Gipper?); or, possibly that the renowned Kohn Shnier design would whip up a frenzy of student interest, causing them to rush from class to the ballot booths screaming in ecstasy 'Yes!', 'Yes!'. But neither happened.

The final tally indicates that, contrary to what we at *The Medium* thought, students are not concerned with the burden of a \$52-fee increase. Instead, they seem unconcerned with the student centre. It's simply not a priority for them, but the school can have their money anyway.

Administration and student leaders worked long hours to plan this referendum with the idea that they were working on a project that students wanted; however, this vote proves otherwise—it reveals that the student centre isn't on the minds of 90 per cent of students.

Just 47 (approximately three per cent) of part-timers voted and only 578 (approximately 13 per cent) of full-time students bothered to stop by the ballot booths (which were open Wednesday and Thursday in the North and South Buildings). Compared to the spring elections, the turnout of full-timers was exceptional, but it remains pathetic compared to any acceptable standard. Basically, we have seven per cent of students who definitely want to pay for this project, three per cent who don't want to pay, and 90 per cent that don't care about this project enough to vote. Ninety per cent of students are ambivalent about the student centre, and this isn't a very good sign. A small, hard-core group of students came out to vote and put the 'yes' side over the top. The rest who didn't vote were just too busy doing something. Exactly what that is, we aren't sure.

While the school can now take the \$52-fee from students, it is disturbing to think that 10 per cent is an accepted level of student participation in elections and referenda on campus. Students who didn't vote now have absolutely nothing to complain about when the fee is imposed in a few years. Hopefully the lack of enthusiasm in this referendum isn't a sign of things to come inside the student centre, otherwise, it may be one empty, lonely place.

Thankfully, the student centre's future has now been decided. We wish the project good luck.

We want to hear from you

This is the last issue of 1997, so it's time to formally ask our readers to tell us what they would like to see in *The Medium*, as well as comment on our first fourteen issues. Please complete, cut out, and bring this questionnaire to our office—or deposit it into our suggestion boxes which are located in the Meeting Place, and beside the entrance to the North Building cafeteria. We appreciate your comments and if there isn't enough space, feel free to attach another sheet.

In what area(s) do we need to improve?

What aspect of *The Medium* do you enjoy most?

What should we add to the paper for 1998?

The Medium is published weekly by Medium II Publications, a non-profit, incorporated student organization. Membership includes all full-time students registered at Erindale College. The opinions expressed within are those of the writers and editors and do not necessarily reflect those of Medium II Publications. *The Medium*'s mandate includes informing students of local and national concerns, and giving Erindale College students an opportunity to practice journalism. National advertising provided exclusively by Campus Network.

Wimp's has big burgers. Thanks to Chris Allard for scanning the photos. What boy, isn't it just the biggest beach in that edition? I'm just always in response! I never see the bright side of things. I'm evil. It's sad when a tape deck cuts something as vital to the history of Rock as Van Halen #1. I think we will have to smash that tape deck now. Erms, you stalker, never coming to work. I just kidding. I hope you are feeling better today. Guys, after I've graduated, if I leave my junk in the office for longer than a couple weeks, do me a favour and throw it out. I promise I won't cry or threaten to sue you if you do. Thanks

EDITORIAL



Letter to the Editor

Erindale students against Bush

To the editor:

We the undersigned are disgusted that the University of Toronto has awarded an honorary degree to George Bush.

This degree shows a great disrespect to those individuals, whose families and friends were directly affected by Bush during his term as President, and Director of the CIA.

To honour a man charged with genocide and then provide him with the forum to talk about how he protected freedom, is both inappropriate and contradictory.

This act has marred the reputation of the university both in academic and international circles.

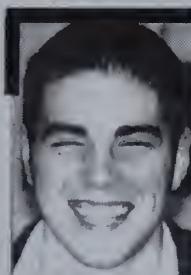
Sincerely, yours the undersigned,

Ziyaad Vahed
Atif Akhtar

Mahdi Elabi
Mahmood Nulla
Sabahat Jafri
Mahma Shere
Maryyam Slahuddin
Imran Choudhry
Ali Naushashi
Nasir Ahmed
Farah Khan
Yasmin Raufi
Shabnam Ahmed
Amir Khataan
Farhan Khan
Omar Rana
Zainab Shaheen
Farah Rasool
Rabia Choudry
Hussain Azouz
Zia Hasan
Zuhair Fancy
Wajiha Choudhry
Sara Reza
Dybe Syed

Any comments on the student centre referendum?

TALKING HEADS



"We definitely need a student centre, but I do acknowledge that there are a lot of things that need to be worked out."

—Mike Rachmel

"Considering the student centre is about improving student living conditions, I think it's sad that there was such a low turnout."

Adam Fimio



"We voted 'yes'. It's great, it will bring the school community closer together."

Cara Wielgus, John Varady



Photos by David Kim

Letters Policy

The Medium welcomes all letters. Letters that incite hatred, violence or are racist, homophobic, sexist, or contain personal attacks, will not be published. Letters over 500 words will not be published. Keep 'em short and to the point. Submission deadline is Friday at noon. Please submit letters on disk.

The date of the next issue is Monday January 5. Students interested in contributing opinion articles should contact Duncan at *The Medium*—828-5260. We are always looking for writers interested in commenting on the issues of the day, whether they regard politics, the environment, social problems, or economics.

PERSPECTIVES

The following are statements from *The Medium's* financial audit performed by Charles Havill Chartered Accountants:

Medium II Publications

Statement of Revenues, Expenses and Deficit

Year ended April 30	1997	1996
Revenues		
Advertising	\$ 52,727	\$ 42,019
Incidental fees	31,878	31,780
Other	1,045	3,887
	<u>85,650</u>	<u>77,666</u>
Expenses		
Publishing	30,623	29,703
Wages and benefits	27,258	29,024
Commissions	8,792	7,948
Telephone	1,238	1,348
Office and general	5,101	4,818
Photocopier	195	4,873
Depreciation	5,086	5,887
Bad debts	2,508	267
Loss on disposal of property and equipment		873
Writedown of property and equipment	11,102	
	<u>91,903</u>	<u>84,741</u>
Excess of (expenses over revenues)	(6,253)	(7,075)
(Deficit) surplus, beginning of year	<u>(5,776)</u>	<u>1,299</u>
(Deficit), end of year	\$ <u>(12,029)</u>	\$ <u>(5,776)</u>

Medium II Publications

Balance Sheet

April 30	1997	1996
Assets		
Current		
Cash	\$ 705	\$ 6,005
Receivables	<u>21,022</u>	<u>11,862</u>
	21,727	17,867
Property and equipment	<u>11,117</u>	<u>23,550</u>
	<u>\$ 32,844</u>	<u>\$ 41,417</u>
Liabilities		
Current		
Payables and accruals	\$ 28,062	\$ 30,382
Current portion of long term debt	<u>14,714</u>	<u>6,921</u>
	42,776	37,303
Long term debt	<u>2,097</u>	<u>9,890</u>
	<u>44,873</u>	<u>47,193</u>
Deficit	<u>(12,029)</u>	<u>(5,776)</u>
	<u>\$ 32,844</u>	<u>\$ 41,417</u>

Medium II Publications

Statement of Changes in Financial Position

Year ended April 30	1997	1996
Cash derived from (applied to)		
Operating		
Excess of (expenses over revenues)	\$ (6,253)	\$ (7,075)
Depreciation	5,086	5,887
Loss on disposal of property and equipment		873
Writedown of property and equipment	11,102	
Change in non-cash operating working capital	<u>(11,480)</u>	<u>10,996</u>
	<u>(1,545)</u>	<u>10,681</u>
Financing		
Decrease in long term debt		(6,147)
Proceeds from disposal of property and equipment		<u>75</u>
		<u>(6,072)</u>
Investing		
Purchase of property and equipment	<u>(3,755)</u>	
Net (decrease) increase in cash	(5,300)	4,609
Cash, beginning of year	<u>6,005</u>	<u>1,396</u>
Cash, end of year	\$ <u>705</u>	\$ <u>6,005</u>

Witchcraft, the Queen, and Oysters

BY SEBASTIAN SZEMPLINSKI

The Criminal Code of Canada is the law of the land, providing a means of keeping order in society and punishing criminal offenders—a noble document in most respects. But among the laws prohibiting murder, theft, and other vile acts lie a few rules that deserve extra scrutiny.

For instance, section 49 states that one may not scare the Queen. It is illegal to “willfully, in the presence of Her Majesty...act with intent to alarm Her Majesty or to break the public peace.” That’s understandable, after all, the Queen is Canada’s head of state. What is disturbing, however, is that the maximum sentence is 14 years’ imprisonment! Monarchists might find this appropriate, but somehow 14 years seems a little harsh for jumping out and shouting “Boo!” at Her Majesty.

Section 323 is equally strange. Crammed between “Theft” and “Theft by bailee” is the topic of oysters. If someone was breeding oysters (or whatever it is that you do with them) and they were stolen, why is it not covered under plain old “Theft”? Special interest groups at work perhaps.

My favourite part of the Criminal Code

is section 365. It must be quoted in its entirety to get the full impact:

“Every one who fraudulently,

(a) pretends to exercise or to use any kind of witchcraft, sorcery, enchantment or conjuration,

(b) undertakes, for a consideration, to tell fortunes, or,

(c) pretends from his skill in or knowledge of an occult or crafty science to discover where or in what manner anything that is supposed to have been stolen or lost may be found guilty of an offence punishable on summary conviction.”

Note that this archaic piece of legislation prohibits *fraudulent* witchcraft, which implies that real magic exists. So it would seem that it’s all right to conjure up demons, as long as they’re real demons and not fancy special effects. Fortune tellers and psychics are allowed to do their thing, as long as it’s not fake; (if they actually tried implementing this law, psychic hotlines would probably go under).

So, there you have it. Government lawyers are hard at work in their heroic attempts to protect us from oyster thieves, Queen frighteners, and fraudulent sorcerers.

Multiple ambiguities

BY ZEESHAN WASEEM

My journey through first year continues. Of course, I knew it would not be long before I embarked upon the first dreaded, and now infamous, university test.

As I diligently prepared (honestly) for this occasion, warnings from seniors of difficult, extremely lengthy, and downright impossible tests, raced through my head; however, I was optimistic, hopeful, and ambitious to refute these myths. But as it turned out I was also very foolish. I had studied extremely hard (yes, I am telling the truth) and received only a crummy B for my efforts. Alas, I too was to become a statistic that the Academic Skills Centre would use to illustrate a point for future first-year students on the realities of university-level test-taking.

My reactions to this personal tragedy occurred in stages. The first of which was outright denial: “It must be a mistake, it can’t be me, it was probably an addition error.” After realizing that the test was marked via computer, my grasping of reality was the next stage. Then, came a mild case of depression which included feelings of worthlessness, incompetence and ineptitude. And then emerged the most constructive stage of them all, one which I am still at; the stage of questioning why exactly things went so awfully wrong.

After all, my academic career was full of A+ grades in high school—so what caused this unexpected and personally unsatisfactory mark? Was it inadequate or inefficient preparation? Far from it—my preparation had been sufficient. Was it an incapability on my part? Certainly not—my academic record had proven me more than capable in the past. Perhaps it was an inability to rise from the depths of high school thought and succeed at university level tests—not the case. I had fared extremely well on all assignments and

quizzes leading up to this test.

The reason became clear to me after intense reflection and analysis of the content of the test—my grade was not the result of the reasons above, but a direct consequence of the style and banality of the test questions. The test design was exclusively multiple choice, and the questions dealt with the most minute and trivial details of the course material. Multiple choice questions beget ambiguity. There is virtually no one absolute answer, but rather an array of them from which the best must be chosen. The questions on my test were highly confusing and far too equivocal and their content also posed a dilemma. These questions focused primarily on facts, meaning that information had to be mindlessly memorized. I had a deep understanding of the course because I had studied the concepts behind the material, but to my disappointment I was forced to recall specific information which involved little use of comprehension skills.

In essence, my main problem with the test was that its design did not facilitate an evaluation of which student had learned the most. Instead, it merely rewarded those students who possessed the greatest ability to memorize and regurgitate facts.

To finish, I would like to test you on how much you have “learned” from this article.

What are the four stages, in order, that this writer experienced after receiving his test mark?

(A) abusiveness, stupidity, hate, wishing he had cheated

(B) denial, reality, depression, questioning

(C) acceptance, depression, stress, indifference

(D) acceptance, questioning, reflection, seeking help

See what I mean?

We couldn't have done it without you

The first term is over, so we would like to thank every one of the 113 people who contributed to *The Medium* this fall. Below is the list of those who have contributed writing, photographs, or artwork, in the first 14 issues. Students who contributed to seven or more issues are now eligible to vote in any *Medium* staff elections that take place in the spring of 1998. In the second term, students can contribute to five of the first nine issues starting in January to become eligible to vote in *The Medium's* spring staff elections (third week of March).

Key: Contributor (Total issues—Individual Issue #). Bolded are now eligible voters.

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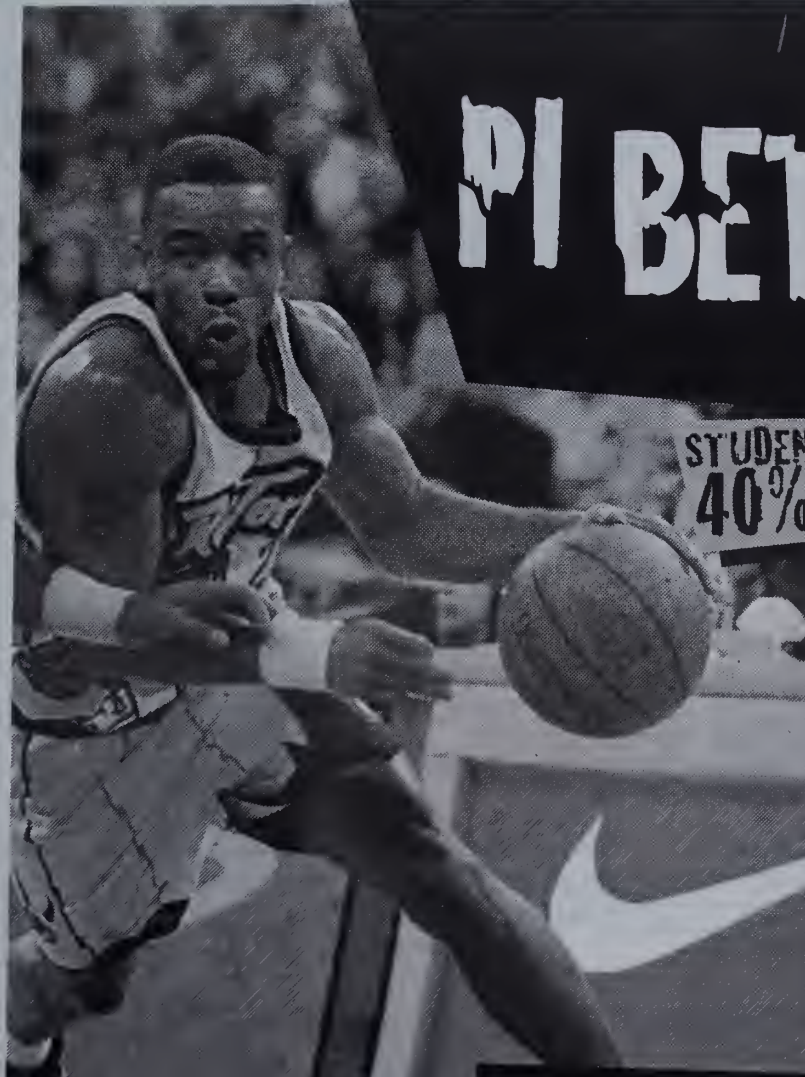
(Any questions or corrections regarding voting eligibility should be brought to the Editor-in-chief before Dec. 15/97.)

NOW HIRING

(paid position)

The Medium needs another copy editor. Applicants should bring a resume and samples of their writing to the Editor-in-chief. Applicants must perform a skills test. Candidates with previous professional editing experience are favoured, but experience is not a requirement.

Deadline for applications is December 20. If interested, please call immediately, (828-5260) so a test time can be arranged.



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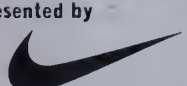
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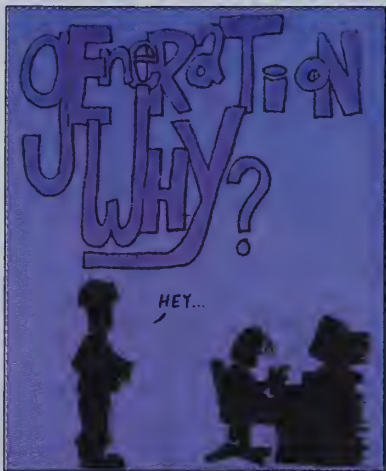
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When Reggie found out he couldn't become Pope, he broke into the Vatican, killed everyone and took over by force.



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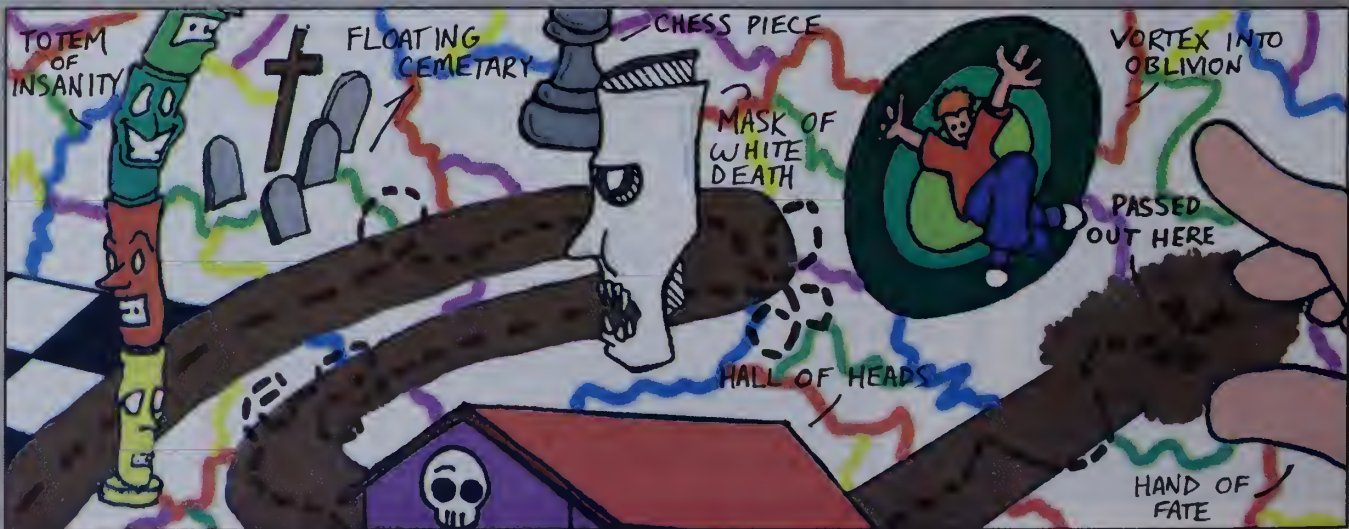
THANKS!

The Recess Page would like to thank all the many contributors (pictured below) who helped out with all the many wonderful things you read this term. (So the pickin's was slim, sue me! I try-okay???)



NO RECESS EDITOR?!?

With the Recess Editor having just left for vacation, we asked little Billy from the Family Circus to fill in and draw the trip back to Scott's hometown from Erindale (UTM for the uninitiated)... of course we did kinda dope him up on acid, PCP and Coffee first...let's see what he drew. Remember, we don't condone drugs, just the humour that is derived from their use.



ARTS & ENTERTAINMENT

The Sundays:
anything but
static and silent

Pure bliss. The Sundays' performance at the Guvernment on Friday was nothing short of incredible. The venue, being relatively small, was perfect for a "quiet type" lead singer like Harriet Wheeler. She was responsive to the audience, shaking hands, accepting gifts, answering questions about her family, and acknowledging declarations of love.

CONCERT REVIEW

BY HEATHER SAUNDERS

Based on the frequent screaming of Wheeler's name, it was obvious that most fans were present more for her than for the rest of the (otherwise male) band. Aside from her trademark Wilma Flinstone-like hairdo, she looks like Jane Leeves



The Sundays' lead singer Harriet Wheeler's intensity and interaction captivated the audience.

photo by Julie Saunders

(Frasier's Daphne), and she is British. In her typically simple outfit of a black velvet shirt and denim overalls, she was completely at ease. Bopping ever so slightly before the microphone, Wheeler crooned quietly for the first few songs, but eventually sang with the intensity that makes her style so incredible.

With only three albums from which to select, fans were guaranteed to hear old favourites, ranging from *I Kicked a Boy* (from *Reading, Writing and Arithmetic*) to *Medicine* (from *Blind*). Sadly, *Wild Horses*, a frequent request from the audience, was not performed. By interspersing songs from the new album, *Static and Silence* (see its review on page 12), The Sundays emphasized the sophistication they have attained over the years. They gave due attention to the new release with songs like *Cry*, *Homeward* and *Monochrome*. When the brief set finished and the current single, *Summertime*, and the popular *Here's Where the Story Ends* (from their first album) had not been played, the audience fully anticipated the triple encore.

Upon entering the venue during the opening act, Star, one could almost swear that Wheeler was warming up. Star's voice sounds similar to Wheeler's, except that she has more of a Courtney Love thrust to her voice. Fortunately, her style is more along the lines of Juliana Hatfield. The soloist with the tousled hair was most enjoyable, and a logical complement to the untouchable Sundays.

Humans' portrayal of
life a change of pace

Terry Costa will be taking UNI Theatres' production of *Humans* to the Living Arts Centre on December 27 and 28. Costa's "mosaic" of stories, parables, and anecdotes that appeared in a less-expanded form at Theatre Erindale last year, is rooted in the short stories of "well known" author Daniel MacIvor.

THEATRE PREVIEW

BY HEATHER SAUNDERS

The production is essentially a theatrical manifestation of the daily goings on in one's brain, and is hence, quite experimental. With the attitude, "if it looks good and sounds good, it's in!", Costa has incorporated choreography, choral speech, and singing, all which are more noticeable than in last year's version.

One reason to see the show is that it will provide a much needed break from all of



Karen Parker in Costa's *Humans*, which premiered last season at Theatre Erindale.

photo courtesy of Terry Costa

the Christmas specials! Of course, chaos and excitement find their way into *Humans*. Costa explains that life, in this production, is treated like a circus: "you're just a someone in the world but you may be the world to somebody." In other words, what you are is more important than what you do; this underlying moral makes the funny yet sad show worth watching for the whole family.

Costa is ecstatic about being involved with the newly opened Living Arts Centre. He notes that just as the institution is a new development, UNI Theatre is also in its beginning stages. Memberships to the theatre company can be purchased for \$25. The benefits include notification and details of upcoming auditions and productions before they are made available to the general public. Write UNI Theatre; 67067-3200 Erin Mills Parkway; Mississauga, ON; L5L 5W9 for more information.

Happy Holidays to everyone and many thanks to all contributors to the Arts and Entertainment section

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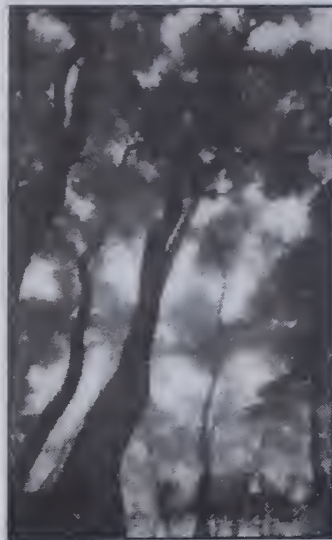
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Koreans surge forward at Power Plant



Until December 21, *Fast Forward* will be exhibited at The Power Plant. The show is a collection of pieces by five of Korea's most interesting and diverse artists. Though the show is a collaboration, it is not meant to be a representation of the complete Korean art scene; rather it is a concentrated group chosen for their similar themes and ideas.

FINE ART REVIEW

BY HEATHER ROBINSON

Bae Bien-U's photographs welcome the viewer into the gallery. For the last ten years, he has travelled throughout

Detail of Bae Bien-U's *Sonamu Series* (1992)

photo courtesy of The Power Plant

Korea capturing the majestic and stark beauty of pine trees that suggest metaphorical relationships in the poetic and graceful curves. Bae Bien-U offers the viewer a contemplative moment in the silence to reassess the importance of nature in today's technologically driven society.

Within the same room is Lee Bull's piece, *Majestic Splendor*. This work consists of 198 dead fish sealed within mylar bags. Each fish is decorated with sequins and beads that have been pinned into its skin. Lee Bull introduces irony by placing perfume within the bags; as the fish begin to rot, an unnatural scent will emanate. This impressive yet noxious work emphasizes a contrast between the natural world and consumerism.

Choi Jeung-hwa creates a plastic and nylon fantasyland. In the foyer outside

the gallery, one is greeted by a huge tulip, created from inflated parachute material, reminiscent of *The Little Shop of Horrors*. Another piece entitled *About Being Irritated—The Death of a Robot* is also created from the same material. It consists of a robot-gladiator about three times the size of a human, that mechanically-driven re-enacts a tragic death scene. Also in the foyer, Jeong-hwa exhibits plastic interpretations of candy jars. The opposite of Bien-U's pine trees, Choi Jeon-hwa's plastic paradise is difficult to differentiate in terms of real and fake.

Upstairs, Kim Young-jin represents the real world once again—or so we think. In *Secretions*, droplets of water are blown across the glass of four slide projectors. A contemplative pattern of huge water droplets moves across the wall.

This constant motion is interrupted periodically by small squeegees that clear the screens and the intermittent projections of phrases about time. As humans, our bodily fluids remain the truest form of nature, one which we will never be without. These fluids create a cycle of time. Nevertheless, by exaggerating these formations through the projection Kim Young-jin also questions what is real.

Finally in a dark foreboding room, Yook Keun-byung's film *Dream for Survival* is played repeatedly. The black and white film layers numerous images upon one another. From the dramatic close-up of a child's eye, fading to images of war, fading to a dancing nude woman, Keun-byung creates unusual juxtapositions within the film, illustrating the artist's philosophy that happiness and hardship co-exist.

Defining the photograph

Graham Clarke

The Photograph

(Oxford University Press)

Graham Clark's *The Photograph* is not merely a who's who in the background of photography but an intelligent discussion of the medium in both critical and historical contexts. Clarke's introductory chapter poses a difficult question: what is a photograph? He concisely explains the beginnings of photography from Joseph Nicéphore Niépce's 1826 heliograph (the oldest photograph in existence) that resulted from an eight hour exposure, to the improved clarity and detail of Louis-Jacques-Mande Daguerre's prints to the development of modern photography by William Henry Fox Talbot.

BOOK REVIEW

BY VICKI SCHELSTRAETE

Clarke suggests reading a photograph not as an image but as text, keeping in mind that the photograph is the result of a photographer and his or her viewpoint. In examining photography in general, Clarke addresses the major genres and themes of photography separately, beginning with landscape photography and its two components: the elements of nature and of change. Transcendentalism (symbolism implying God's presence) in landscapes as described by Clarke, is exemplified best by photographers Ansel Adams' and Edward Weston's implications of a "metaphysical presence".

The city in photography, with its origins in the late eighteenth century, evolved primarily around the main urban centres of Paris and New York. Weegee (aka Arthur Fellig) saw New York as a "naked city" with himself as the voyeur,

exposing his subjects, which included murder victims and transvestites. Brassai (aka Gyula Halasz) similarly exposed Paris at night as a voyeur from hotels, stealing images of the surreal and the bizarre.

Portrait photography is described by Clarke as "one of the most problematic areas of photographic practice". After all, how can a single image capture someone's inner being? British Victorian portrait photographer Julia Margaret Cameron contributed to the sexual stereotyping of the period by depicting men as dominant and females as passive. Cindy Sherman and Diane Arbus also question identity. The former is concerned with the social and sexual stereotyping of women while the latter photographer focuses on the social aspects of angst, dislocation, and isolation.

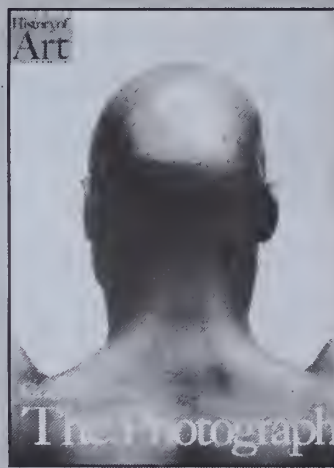
The nude body, Clarke believes, remains "one of the most contentious" subjects of photography, especially where the male is the intended viewer, where a "voyeuristic" and "fetishistic"

gaze is suggested. Clarke stresses that it is the relationship between subject and photographer that is significant. Robert Mapplethorpe's homo-erotic photos are based assumingly on a gay audience, thereby questioning the dominant heterosexual tradition; he has also been criticized for his series involving sado-masochism. Jo Spence's photos depict her own identity as affected by breast cancer.

Documentary photography has traditionally been viewed as "truthful and objective", hence the problematic cliché: "the camera doesn't lie". To avoid this matter, Clarke suggests accepting the photo both on the terms in which it is given and in relation to the way it was taken. With the development of the Leica camera in the 1920s, war photography reached a new level of accessibility. One of the world's most reproduced images is Nick Ut's 1972 *Accidental Napalm Attack*, a moment of extreme suffering during the Vietnam war.

The concluding chapters deal with the heated debate between fine art photography and the manipulated image. It was Alfred Steiglitz who tried to raise photography to an independent art form in its own right by rejecting "the manipulated, the retouched, and the fake" as the manipulated photograph plays with the subconscious rather than reality. Laszlo Moholy-Nagy experimented with the process of "picture-making" and with "picture-taking". He blatantly manipulated images, constructing and deconstructing them.

Graham Clarke's incisive account of the historical development of photography is accompanied by clear, detailed analyses of the main subject areas of landscape, city, body, portraiture, and documentary. Alongside are excellent supporting images for his arguments.



Eloquent and interesting exploration of European art



Matthew Craske

Art in Europe 1700-1830

(Oxford University Press)

Matthew Craske's *Art in Europe 1700-1830* surveys a period that has been neatly divided by art historians into the Rococo, Neo-Classical, and Romantic movements. Craske's approach is deconstructivist, an experiment "with where history might take us if we should remove all sense of grand structure."

BOOK REVIEW

BY VERONICA KLAPTOCZ

Craske questions the meanings of these periodic labels and their associations. He presents the period between 1700 and 1830 as one of a diversity rarely acknowledged by art historians, who tend to classify artists into neat categories and divide each century into distinct movements (a tendency that is, of course, difficult to avoid and almost necessary for retrospective study).

The author does not simply attack the labels of Rococo, Neo-Classicism, and

Romanticism; he thoroughly analyzes the social and economic causes of art's historical change at the time, particularly emphasizing the effects of urbanization. Hence the long yet significant title of the work: *A History of the Visual Arts in an Era of Unprecedented Urban Economic Growth*.

Craske must be applauded for including the art of Eastern Europe and Scandinavian countries in this survey. Due to the overwhelming emphasis on the development of art in the Western part of Europe in art historical research and courses offered at educational institutions, the rest of Europe is often ignored and therefore deemed insignificant. In keeping with the thesis expressed in the book's subtitle, Craske compares the development of art under more liberal social conditions in the major imperial trading capitals of Great Britain and France, to the art of Eastern Europe and Scandinavia, which, due to slower industrialization, still largely depended on courtly patronage and limited the artist's freedom.

New phenomena such as the establishment of numerous art schools and the propaganda of art through newspaper criticism and public exhibitions are given substantial attention. Philosophical and theoretical debates about the role of the "cultivated" public's demand and taste in the production of art, as well as the complex relationship between academicians and their reactionaries are also analyzed.

Craske brings to *Art in Europe 1700-1830* a wealth of knowledge, fresh ideas, and interesting interpretations. His choice of reproductions, the majority of which are in colour, includes works which are rarely cited in other books. Perhaps most important is Craske's use of language which is rich and eloquent, yet free of the obscure art historical jargon that unnecessarily complicates the life of the art history student. This survey is truly a pleasure to read.

Approaches to history attacked by Lerner

Gerda Lerner

Why History Matters

(Oxford University Press)

We cannot separate identity from cultural history. In the form of our past personal experiences and in the stories told by our ancestors and our people, history shapes our thoughts, our beliefs, and our attitudes towards the world into which we were born.

BOOK REVIEW

BY VERONICA KLAPTOCZ

In her most recent publication, *Why History Matters: Life and Thought*, Gerda Lerner explores the importance of history in shaping an individual's identity, as well

as the importance of the study of history to society as a whole.

In *Why History Matters*, Lerner attacks historical research done in the nineteenth century for providing an inaccurate assessment of past events by ignoring the history of women and ethnic minorities. Using the example of the history of the United States, which has overlooked the contribution of women and of African Americans to the shaping of present-day society, Lerner points out that history is not simply a collection of facts: it is the shaping of these facts by a dominant group with a particular set of attitudes and beliefs. This group decides which events are to be emphasized, which deserve only brief mention, and which will be completely forgotten.

Lerner begins her book, which is divided

into three sections, with a summary of her own personal history: how it was shaped by her Jewish background and her gender—two labels that ensured endless persecution—and how it led to her studies on the history of black women. She recalls her experiences as a young Jewish woman living in Austria at the outbreak of the Second World War. Perhaps most vivid, however, is Lerner's account of her immigration to the United States, which forced her to forsake her native German, the "language of the enemy", and attempt to communicate in a tongue she did not know. As a learned young adult, exceptionally proficient in German, the author found herself stuttering and lacking the vocabulary to express herself eloquently in English.

Most interesting is the essay on non-vio-

lent resistance in the United States, in which she emphasizes women's often forgotten role in the fight for social justice and the abolition of slavery. Another essay discusses the changing condition of women in the twentieth century: their increasing access to education, employment, and political life. It is worth citing that Canada has the largest percentage of women over the age of twenty-five who have obtained post-secondary education (34.7%) in the world. Also laudable is *Looking Toward the Year 2000*, an essay that focusses on the events that have marked the last century: the two World Wars, the Cold War and its threat of nuclear war, the gains of technology in medicine, space, communication and transportation, the failure of the socialist political system, and environmental

destruction.

In the last section, Lerner calls for a history that recognizes differences between people and avoids "universalization" of theories. Lerner also emphasizes the interconnectedness of class, race, and gender, discussing each of the three concepts at great length.

Why History Matters is an investigation into the changes in the study of history in the last 150 years or so, marked significantly by Lerner's personal experiences. However, because of the work's organization into a series of separate essays, connections between certain ideas are lost, while some concepts and examples reappear so extensively, becoming monotonous. Despite its lack of coherence, this publication is well worth reading.

Myth has it all: good graphics, sound and story

The arrival of a new video game will change the way real-time strategy is played. That game is *Myth: The Fallen Lords*. Set in a realm where the noble forces of good battle the carnion hordes of evil, *Myth's* revolutionary 3-D game engine, amazing physics model and gorgeous graphics set it apart from the throngs of other real-time strategy games being released for the Christmas rush.

VIDEO GAME REVIEW

BY BROCK WAGER

Unlike games such as *Command & Conquer* and *Warcraft*, the terrain in *Myth* actually makes a direct impact on the success of the mission. Archers have increased range and accuracy on hilltops and grenade-lobbing dwarves have to keep their volatile Molotov cocktails from rolling back down the hill to explode at their feet. The handy flying camera uses a skewed 3/4-isometric viewpoint a la *Warhammer: Shadow Of The Horned Rat* (Mediascape), which is extremely useful in coordinating your troops.

The physics model used in *Myth* is phenomenal. Each object on the battlefield acts as it would in real life. Arrows sail through the air and litter the ground, shockwaves ripple through the earth and body parts and blood fly through the air in direct relation to the explosive force that sent them flying. It is often imperative to observe what lethal items are left on the ground.

All of this technology would be meaningless without good graphics, sounds and story; *Myth* has it all. The graphics are unbelievable. Every building and cave is immaculately rendered in 3-D and when used with the 3DFX chipset, *Myth* looks more like a movie than a game. The haunting music and sound effects enforce the grim atmosphere of the storyline. The tale, told through a series of journal entries by one of your legion members, spans several years of bloody fighting. It's enhanced by beautifully animated cut-scenes that are not rendered, but hand-drawn cells, yet another small but essential twist which sets *Myth* apart from the rest of the real-time strategy games out there.

Add in a free on-line multiplayer gaming network, complete with an intricate automated ranking system and virtually no lag, and you have a game which is as close to perfect as a game can be. To join the fray, visit <http://www.bungie.net>



Bean bombs

The first and only feature film adaptation of the popular British comedy series, *Mr. Bean* doesn't quite satisfy. While *Bean* includes lots of the gags that fans have come to expect, the movie struggles to fill the ninety minute running time.

MOVIE REVIEW

BY SEBASTIAN SZEMPLINSKI

For fans of the television series, a couple of the jokes will seem familiar, although they are taken farther. For instance, Mr. Bean blows up a vomit bag and pops it. This gag was used in the series, only vomit is splattered in the movie.

Rowan Atkinson plays Mr. Bean as well as always, although he talks more in the movie (which is still not a whole lot). The plot is straightforward: Mr. Bean is sent to California as an art expert because

his employers in London hate him but can't fire him. Of course, Mr. Bean knows nothing about art, and causes lots of problems for himself and his American host.

In traditional Bean fashion, however, he uses ingenuity to save the day. One thing that some viewers may dislike is Mr. Bean's use of laxatives to take an opponent out of commission. After *Dumb and Dumber* it's just too much of a cliché (unless you haven't seen *Dumb and Dumber*, in which case it will probably seem hilarious).

Dumb and Dumber was amusing, but it could have been much funnier. Some scenes were too drawn-out with little in the way of comedy. Compared to the television skits, *Bean* doesn't measure up, even though it's generally in the same style.

Recommendation? Wait until *Bean* airs on television. It's not worth the three dollar video rental. Stick with the half-hour skits until then. You'll get more laughs.

The disgruntled, soft spoken, maladjusted Mr. Bean is better suited to the television than to the glamour of the big screen. His role as an art expert is suitable, though, considering that he has been invading paintings of art history, in posters and calendars in the last little while (like Botticelli's *Birth of Venus*, changed to *Birth of Beanus*).



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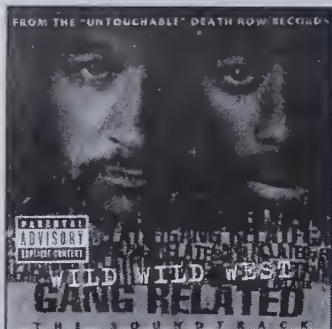
Salt, stone, and clay: basic elements of music

CD REVIEWS

Various Artists

Gang Related Soundtrack (EMI)

The film *Gang Related* features Tupac Shakur, James Belushi, Dennis Quaid, and James Earl Jones. The legendary Tupac has somehow surfaced again, this time providing some tracks for his final film. The soundtrack also features Daz Dillinger, Ice Cube, and Snoop Doggy Dogg.



While it seems that no one saw this film and it sucked (a judgement based on my conversations with other people), it should be noted that Tupac was all about his music anyway.

The soundtrack works well on its own; however, the decision to release it on two CDs is questionable. Why not put all 24 tracks on one disk? After all, for those of us who don't have a multi-CD player, it's a bitch to have to keep switching discs. Cube's *Greed* and Nate Dogg's *These Days* are two tracks which make disc one somewhat stronger than disc two. Altogether, it's a pretty good compilation, but if you dislike Tupac, you won't like this soundtrack because he's all over it.

—Michael Kessler

Jars of Clay

Much Afraid (BMG)

Much Afraid, the sophomore effort from Jars Of Clay, follows in the acoustic tradition of the group's first self-titled release, however, the group has since broadened musically. From the electric-guitar-driven grunge sound of the current single *Crazy Times*, to the haunting acoustic melodies of *Frail*, this quartet of college rockers will not let themselves be pigeonholed into any stylistic category.



Jars Of Clay tackles the issues of faith and doubt, which were reoccurring themes on their previous album. They paint no pretty pictures, opting instead to show that faith is a tough path to follow. The turmoil of *Portrait Of An Apology* ("Look what I've done/The picture I've painted/It looks like my heart/Or what still remains") shows that this group is coming to terms

with its spirituality.

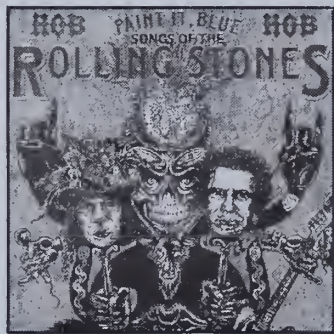
The jewels of the album come in the form of the 70s throw-back, *Truce* and the acoustic *Portrait Of An Apology*. *Truce* is a groovy synthesizer tune that sounds out of place among the softer acoustic tracks on the CD, but it stands out as a testimony to the experimental capabilities of Jars Of Clay. *Much Afraid* is an engaging blend of pop, alternative and even some funky grooves that deserve a place in everyone's CD player.

—Brock Wagner

The Rolling Stones

Paint It, Blue: Songs of the Rolling Stones (Polygram)

The Rolling Stones, named after a song by blues icon Muddy Waters, have long been associated with blues music. From recording blues classics to bringing their blues idols on tour as opening acts, the Stones have always considered the blues extremely important. Thus, it is only fitting that some of the most respected blues artists gather to celebrate the music of the Stones on *Paint It, Blue: Songs of the Rolling Stones*. The tables are turned as blues artists crank out interpretations of Jagger/Richards compositions.



Paint It, Blue is not only a collection of wonderful tracks but also notable for containing the last recorded tracks by deceased blues greats Luther Allison and Johnny Copeland. Allison's upbeat interpretation of *You Can't Always Get What You Want* is a great testament to his musical career, while Copeland's *Tumblin' Dice* is full of joy and celebration. Harmonica legend and one-time Muddy Waters sidekick James Cotton brings the blues back to a root chittlin'-circuit sound. The notoriously outspoken Clarence 'Gatemouth' Brown cranks out some swamp voodoo boogie on *Ventilator Blues*, with slide virtuoso Sonny Landreth on a slack-tuned dobro. Junior Wells, Otis Clay, Lucky Peterson, and Joe Louise Walker are just a few of the blues legends who lend their honed skills to this celebration.

An essential release for fans of both The Rolling Stones and the blues genre, *Paint It, Blue* consists of 13 raw blues tracks. Blues artists pay homage to the Stones by offering their interpretations to a new generation. Containing tracks which span the Stones' long career and cover both the hits and little-known efforts, *Paint It, Blue* should satisfy even those who find that they "can't get no satisfaction."

—Ryan Edwardson

Teenage Fanclub

Songs from Northern Britain (Sony)

Although Liam Gallagher called them the next best thing to Oasis (while stressing the sufficiently-

sized gap between the two), Teenage Fanclub's latest release, *Songs from Northern Britain*, will leave most music fans feeling a little empty. Not that these guys are bad musicians, far from it, but the new release leaves something to be desired.



Ain't That Enough sums up the band's sound. Reminiscent of a cross between slower Oasis tracks and low-key indie rockers like Sloan, this track plods along with not much to say and nowhere to go.

The album has a somewhat "older" feel, probably due to the synth lines which seem closer to late 70s/early 80s keyboard than modern Brit Pop synth—I Don't Want Control Of You is a perfect example, sounding like an updated Monkees song.

It's a Bad World shows off Teenage Fanclub's ability to harmonize (all but one member sings), but they sound both a little off-key and a little off-time. The feel is closer to something by Matthew Sweet than "serious" harmonized music.

The sounds matures near the CD's end, as *Mount Everest* attests. With a more developed sound, this track seems like a more realized piece of music than its predecessors.

Not that *Songs From Northern Britain* should be turned off if it's on, but there's just nothing about it that makes me want to play the CD over the other musical bands currently in the "British" scene. As background music, *Songs From Northern Britain* is a solid album. In terms of the sound the group was trying to realize, they seem to have fallen short.

—Scott Arnold

Another Girl

In The Galaxy (BMG)

In The Galaxy is a sparkling, catchy album, but *Another Girl's* music is definitely an acquired taste. Initially, Lynne Kellman's strained voice, dependence on rhyme, simplistic lyrics and bubbling enthusiasm are just plain abrasive.

However, much like the music of the fabulous Shelleyan Orphan, after a few listens, Kellman's songs gain staying power with their beautiful simplicity. Her Frente-like voice is actually innocent and



inquisitive, her rhymes and lyrics have an endearing "Roses are red, violets are blue" quality, and her energy is contagious. Furthermore, this talented musician doesn't reveal her diversity until part way through *In The Galaxy*. This is a fabulous album that's well worth the money.

—Heather Saunders

Sam Salter

It's on tonight (LaFace Records)

Nineteen-year old Sam Salter's *It's on Tonight* is a 13-song collection of often smooth, sexy, and unfortunately mediocre R&B. Salter sounds like many of Babyface's other artists. To illustrate, some of the album's tracks are based on the I'll-make-a-much-better-lover/boyfriend-than-him theme, the I'll-give-up-everything-I-own-for-you-because-you're-so-damn-special theme, and the I-still-love-you-even-though-I'm-going-out-with-her theme.

Salter has a clear, breathy, and pleasant voice that is best displayed on the album's first song, *Your Face*. This track is also the most listenable one on the album, with an infectious saxophone riff reminiscent of some mid-80s hits. By track number four ("Give Me



My Baby", a story about a reformed ladies'-man who wants to "settle" down), insincere moaning and groaning takes over.

As well, the content of the songs entitled *Everytime A Car Drives By* and *Show You That I Care* are self-explanatory. The only other track worth mentioning is the very last one, which is a remix of *After 12, Before 6*. It's set to a sample of Kool & The Gang's *Get Down on It*, and is an upbeat and danceable finale.

Interestingly, the *It's On Tonight* cover photo is sort of deceptive, considering the album's lyrical and musical content (Sam is dressed 1940s-gangster-style in a pin-striped-suit and fedora with a classic car in the background). I actually thought there was going to be some jazzy, big-band songs or at least something a little different from the norm. Alas, it was not to be!

—Jenille Prince

David Lee Roth

The Best (Rhino)

After the bizarre Van Halen in-again out-again reunion fiasco last year, David Lee Roth has no plans to vanish back into the Vegas lounge gig anytime soon.

He's back with this whiskey-soaked "best of" collection and an explosive new autobiography (please don't tell the news editor what the book says about Gene Simmons).

This album sports nineteen of

Diamond Dave's top solo tracks, as well as the obligatory new song, the boogie-styled *Don't Piss Me Off*. The rest is an enjoyable romp through his back catalogue of 80s beach party tunes including the entertaining *Just A Gigolo* and *Just Like Paradise*.

Since he runs the show, Dave cuts loose with all sorts of spoken asides and outbursts. Just like the loudest person at the party, he'll either be considered the charismatic fun guy or the annoying jackass who won't shut up.

A then-blooming guitar wizard, Steve Vai, tries to get his licks in too. All in all, *The Best* is a logical springboard for the comeback of the original poster child for Attention Deficit Disorder-zippity-bop!

—Chris Jackson

The Sundays

Static and Silence (Geffen Records Inc.)

Finally, *Static and Silence* is here. While the British band, The Sundays, are notorious for taking their merry old time in producing music, everything they touch shimmers. This album is as flawless as its predecessors: *Reading, Writing and Arithmetic*, and *Blind*.

All songs are top-notch, as usual. Harriet Wheeler's shrill, Elizabeth Fraser-like voice, pierces the background of guitars, drums, Hammond organ, piano, brass instruments, flute, and other orchestration.

Promotional information argues that the lyrics (by Wheeler and long-time soulmate David Gavurin) are more straightforward and expressive, but "abstract" would be a better description. On *Reading, Writing and Arithmetic*, Wheeler sings about her finest moment: finding a pound on the underground. Compare that to "Only a pound and a word and you're talking to the town/but how do you coin the phrase that will set your soul apart?" (from the single *Summertime*).



The style of *Static and Silence* resides somewhere between that of the first two albums (and therefore recalls The Cranberries). In *The Sundays'* premiere album, tracks like *I Kicked a Boy* and the popular *Here's Where the Story Ends* kept things lighthearted.

The follow-up album, though, was a bit of a downer, with a cover of the Rolling Stones' *Wild Horses* and other songs steeped in sadness.

This release contains a perfect balance of happiness and sadness. The upbeat single, *Summertime*, the literally snappy *She*, and *Another Flavour*, bear the chipper innocence of *The Sundays'* early style, while the rest of the album bears the more somber, sophisticated tone that defined *Blind*.

—Heather Saunders

Electronica on the way out?

Well, the electro-industrial landscape has been pretty busy over the last month or so, what with *Covenant* playing, *Decoded Feedback* doing their first ever Canadian show, and *KMFDM* and *Pig* rolling into Toronto. All were outstanding. Electronic music has really come to the fore, although not always for the right reasons. This week: *The Evil That Is Electronica*.

FRINGES OF GREY

BY SCOTT ARNOLD

We've all heard the latest industry buzz-word, "electronica", how it will be the "next alternative", and will herald a new age of music. Well, truth be told, its time in the limelight is probably just about up. All the biggies have felt its pull: *David Bowie*, *Nine Inch Nails*, *Depeche Mode*, *Bjork*, *The Tea Party*, and even the *Spice Girls* got into the techno swing of things. While these major players in the music scene shifted gears, the big underground techno, drum and bass and ambient acts found a foothold in the mainstream: *Underworld*, *The Prodigy*, *Aphex Twin*, *Goldie*, *Speedy J* and *Leftfield*, among others crawled into the spotlight from the land of 12" vinyl and the dance club. So, with all of this hype, why

predict that this scene is on the way out?

That's easy: it has had all the trappings of a good style, and looks ear-marked for the discard bin. The countless electronica compilations were released (from *Wipeout XL* to *R U Receiving to Amp*), MTV did its own show, and even Gillian Anderson (who did vocals for HAL) dipped into the electronica pool. The flash created by all of this just happened faster, and was eaten up in less time than trends usually are. Alternative took longer to crawl into the spotlight.

Smells Like Teen Spirit, the alternative anthem, broke the grunge genre, but ground-floor bands like *Soundgarden* didn't sell millions of copies of their early albums (note the climb in sales after *Badmotorfinger*, even though it was released on the edge of the "alternatrend"), it took time and some hit singles to start the fires. In contrast, *The Prodigy* hyped a single song, and the *Firestarter* single went through the roof in sales. Even in the 80s, trends were slower. Ska, New Romanticism and Electro-Funk lived fairly low-key lives until bigger bands brought them out, and managed to build a following that would eventually consume all the music no matter what band released it.

It may be somewhat cynical to

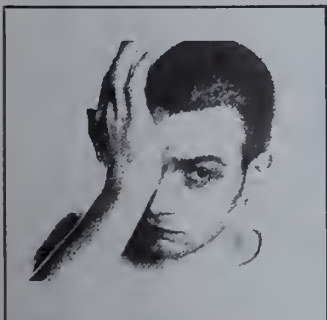
examine music in this way, but the progress of trends, underground, hot singles, key publicity for ground-breaking bands, hot tours, hot albums, exploited genres, market crashes, and companies' progression to new trends, have already let electronica run its course. Our musical culture has run amok and basically devoured what it used to be—a developing process. Now, all we have are accelerated trends and predicted patterns that a good record exec can instantly lock a band into, and have it run for six months. Electronica has had its six months.

In the past, a band could expect a few hit albums to come out within the sweep of a popular genre. Pearl Jam released both *Vs.* and *Vitalogy* while grunge was still hot. *Collective Soul* released its self-titled album shortly after *Hints, Allegations and Things Left Unsaid*, both of which lived within the time of "alternative". Bands could do that before. Electronica has become possibly the first in a long line of "newly found" musical styles to be hurried through the process, spat up and left to crawl back to the underground fans who liked it less when it became big anyway. The only question that remains is what genre can be digested next. Hmmm, Rap hasn't had a mainstream run yet—maybe an N.W.A. reunion could herald the next big thing...or not.

Various Artists

Trainspotting #2 (EMI)

With the recent release to video of this critically acclaimed movie, a second *Trainspotting* soundtrack hits the stores. Similar in presentation, and similar in music, it retains the feel of both the movie and the original soundtrack.



If you hated the music mix on the first album—classic British pop, current British pop and British techno—you'll hate this soundtrack too. If you loved it, part of what started the ball rolling on the whole techno scene, you'll love this one (you get the idea). Starting on a different note, the album opens with *PF Project* featuring Ewan McGregor and the track *Choose Life*, sampling the movie (something not found on the original soundtrack) and the now-classic "Choose Life..." speech. Differing from the movie, however, this track backs his speech with a hard hitting techno groove that rivals the remixed *Born Slippy*, included here for the pre-eminent spot on the album.

The first soundtrack, which started the ball rolling took the dance industry by storm with the inclusion of aforementioned *Born Slippy*. To rival that, this soundtrack digs up some more techno gems with the inclusion of the *Dark Train Mix* of *Underworld's* *Dark and Long* and drum and bass guru *Goldie's* *Inner City Life*.

Classic Iggy Pop, found on the first album in the form of *Lust For Life* (given its second lease on life through that album), is also present here with *The Passenger* and a remix of his club anthem *Nightclubbing*. Sleeper also return, as do *Leftfield*.

While few of the musicians were not included on the original soundtrack and few of the songs are unique to this album, the movie's essence is captured once again, in this solid soundtrack. Despite the appearance of talented musicians like *Bowie* and the seemingly out of place *Joy Division*, its predecessor still ranks as a more solid album because it uses only music from the movie (this one uses "Music From the Motion Picture...and more..."), and does a better job of capturing the essence of the film, start to finish. Either way, it's hard to find a better set of British Music than these two soundtracks.

—Scott Arnold

KISS

Carnival of Souls: the final sessions (Mercury)



At long last, what was the hottest bootleg in recent music history is available: *Carnival of Souls*, by the notorious *KISS*.

A long time coming, material for *Carnival of Souls* was written by Paul Stanley, Gene Simmons, Bruce Kulick and Eric Singer, while *KISS* was touring for its 1992 release,

Revenge. The band finished recording *Carnival of Souls* just three days prior to 1996's *Unplugged*, an acoustic session filmed for MTV that highlighted the return of two of *KISS*' original members, Peter Criss and Ace Frehley. The release of *Carnival of Souls* was postponed because of Stanley's and Simmons' (two of the band's founding members) decision to ditch Singer and Kulick, with whom they had just recorded *Carnival of Souls*. Stanley and Simmons put on the good ol' make-up and toured with Criss and Frehley. *Carnival of Souls* was never released because the record company feared fans would be disappointed about Frehley's and Criss' absence from the album. It was only released after the band discovered that nearly every *KISS* guru had acquired a bootleg version of the album over the Internet.

Fans can expect to find similarities between *Revenge* and *Carnival of Souls*, and may view them as sister albums. Songs on both albums can be paired: *Hate* and *Unholy* are shaped of the same metal, emphasizing Gene's demon persona. Similarly, the lyrical content and sound of *Carnival of Souls*' *I Will Be There*, an acoustic medley, recalls the sound of *Everytime I Look at You* from *Revenge*. Furthermore, Paul Stanley wrote the former track for his son, and the latter track for his wife.

Don't expect the album to be happy *KISS* rock'n'roll with songs like classics *Room Service* or *Strutter*. This album is moodier, much moodier.

However, what reoccurs in every *KISS* album are very catchy choruses. *Master and Slave*, *In the Mirror*, and *Jungle*, have such classic *KISS* choruses, and thus make great concert songs.

Whatever some may say, *KISS* has entered new territory and is standing tall. This album is not a disappointment for "true" *KISS* fans.

—Captain Robert Price

Oasis Be Here Now (Rhino)

Repetitive is the word that best describes the new *Oasis* release, *Be Here Now*. There is a common melody that echoes, redundantly, throughout the album's 11 tracks.

Be Here Now is filled with simple guitar riffs, monotonous rhythms, and less-than-awe-inspiring lyrics. This album is a far cry from *Oasis*'s immensely successful (*What's The Story*) *Morning Glory*? It is unfair, however, to expect the band to top, or come close to the level of quality of their last album.



There is limited range and variety in this collection of songs, both vocally and instrumentally. None of the songs have the captivating quality of the mega-hit *Wonderwall*, although there are a few songs that are pleasurable pieces of ear-candy like *D'you Know What I Mean* and *Don't Go Away*. The rest of the tracks are unimaginative and definitely below par for *Oasis*.

The title track has a boring, repetitive melody that drowns out Liam's vocals. *I Hope, I Think, I Know* has some potential with its upbeat rhythm. Liam seems to have a bit more vocal range on this song, unlike the majority of songs where his intensity and feeling declines as each song progresses.

Be Here Now has been out in retail for a few months, and sales are off to a sluggish start—Americans have yet to embrace this release. The band's popularity, however, is still quite high in Canada. *Oasis* is playing at sold out *Maple Leaf Gardens* on January 15. Hopefully, for the 15,000 or so fans at the show, *Oasis* will play tracks from their prior CDs.

—Nelson De Sousa

Copyright Love Story (BMG)



This album leaves many questions unanswered. First, the band's name; why would anyone want to steal the stuff this band produces? *Love Story* is the second offering by this Vancouver-based band. Their record label calls them "legendary." Hmm...wouldn't that imply that someone has heard of them?

The band digs a fairly deep hole for itself right off the bat by including only nine tracks on the disc. With so few songs to choose from, one would think *Love Story* is the *creme de la creme* of what the band has to present: moving, inspired music at its purest. Wrong. There are a few good traits to be found here, but for every step forward, the band takes at least two steps back. The voice of singer-guitarist Tom Anselmi is quite nice at times. Other times he uses a nasty falsetto, or forces out something that is reminiscent of Tim Curry in the *Rocky Horror Picture Show*, only it's not done in a good way.

The lyrics are no great shakes either. They range from "somewhat intriguing" to "bursting with cheese." Included are such helpful insights as "every living thing must die." Thanks. As the title suggests, most of the songs are concerned with love. A "wonderfully fresh" album would have to present some pretty radical views on the subject considering its proliferation in pop rock. Significantly, fewer than nine of the tracks present any radical views. As for the tunes, they contain some interesting picking patterns, but the bland accompaniment is uninspiring. *Copyright* says they used to be punk-rockers. You won't sense it.

Best line on the album: "You're never alone when you're a topless dancer."

—Rob Armour

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Thurs. Jan. 8 • 6:30-7:30pm

SPORTS

Bristol U. lose final by the 'Skins' of their teeth

BY NELSON DE SOUSA

Controversy on the final play of the men's intramural flag football final capped off a thrilling and hard fought game which saw the Skins squeak out a 31-30 victory over Bristol U.

On what turned out to be the final play of the game, Bristol U.'s Bal Khabra attempted a field goal. The ball was touched by a Skins player and then another Bristol player kicked the ball into the end zone. The Skins' Dave Thomas retrieved the ball in the end zone and kicked it out of bounds. A debate ensued on whether Thomas kicked the ball out of bounds in the end zone (which would have resulted in one point for Bristol) or out at the three yard line. The latter was ruled by the two officials which led to the Bristol team bursting from the sidelines in protest. The Skins' post-game debate over the crucial call went on for several minutes, but to no avail.

Emotions ran high throughout the game. One altercation led to Bristol's Zuhair Fancy being ejected. "Zuhair initiated contact" said referee Jason Nicols, referring to the incident in which Fancy claimed that he was elbowed by an opposing Skins player.

The Skins received the opening kick-off of the game. On the third play, the Skins' John Michael Erra caught a long pass down the middle and ran it in for the touchdown. The one point conversion was missed.

Bristol came right back with a touchdown of their own by Ravi Uppal, but the conversion was missed and the score was tied at



The Bristol U. player, with fear in his eyes, gets ready for a catch during the men's intramural flag football final.

photo by Christopher Allsop

six.

On the ensuing kick off, the Skins' Rob Menalo had a great kick return deep into Bristol territory. But it was all for not, as the ball was intercepted on the next play by Khabra.

The two teams then exchanged touchdowns. Bristol's Ali Nanshai finished off a long drive with a score and the Skins' Thomas replied with another long bomb for a touchdown. The Skins' Mike Hawkins scored the conversion to grab the lead 13-12. Fancy scored a touchdown for Bristol before the half to regain the lead at 18-13.

The game had plenty of bickering on both sides: at each other and at the two officials. Complaints about illegal blocks and positioning of the ball and, of course, the final play of the game.

The second half began with

Bristol extending their lead to 24-13 with a touchdown reception by Raj Gauman. The Skins came storming back, highlighted by plays from Erra and Menalo. Erra scored his second touchdown of the game and Menalo's second pick led to Erra's third score. This made the score 25-24 in favour of the Skins.

Bristol had seen their nine point lead evaporate; however, they were not done yet. Steve Ghost scored, to give his team a 30-25 lead.

With time dwindling down in this see-saw battle, the Skins mounted one final drive. Gavin Hilson scored what turned out to be the game's winning touchdown.

The Skins road to the finals was through the Reapers in the first semi-final. Bristol U. defeated B.M.F. to advance to the final game.

Men's indoor soccer all-stars

BY TONY RAMMOS

The men's indoor soccer all-star game will be played on Wednesday December 3, at 11 a.m. I must apologize to my legion of fans; I cannot play because of my reoccurring wrist injury. Nonetheless, here are the line-ups:

DIVISION ONE

Boris Tasevski ELITE
Gus Giansante RANGERSF.C.
Sam Gill ELITE

Vikas Kalra	ELITE	Ben Dobrowolski	Zywiec
Andrew Nasato	ELITE	Chris Magnowski	Zywiec
Dave Thomas	ELITE	Rob Menalo	Zywiec
Jay Strachan	Shamu	Wojciech Roszuk	Zywiec
Jatinder Thind	Shamu	Silvio Stroescu	Zywiec
Tomasz Wojcik	Shamu	Chris Chin	T.Y.C.
Mark Azzarello	RANGERSF.C.	Denny Draganic	T.Y.C.
Larry Lippa	Rangers F.C.	Mohamed El-Rashidy	T.Y.C.
Tony Berios	L.O.L.	Gord Glavan	T.Y.C.
DIVISION TWO		Ron Monterio	KMA
Dave Zizic	T.Y.C.	Simon Kennedy	Blitzkrieg

Raptors may have female counterparts

BY NELSON DE SOUSA

The Toronto Raptors are in their third year of professional basketball in the National Basketball Association (NBA). A baby sister may be on the way.

The Raptors have made a formal application to join the Women's National Basketball Association (WNBA). The WNBA's inaugural 1997 season has very successful Attendance was 100 per cent higher than expected, television ratings were 25 per cent greater than planned, beating out NHL viewership in the United

States.

The Raptors have been extremely successful in marketing the team and attendance has been near the top for their first two seasons, making Toronto a logical choice for a WNBA team.

The Raptors would like your support in this endeavour. They are conducting a letter campaign to endorse their plans of receiving a WNBA team. If you think Toronto should receive a WNBA franchise, submit your letter to *The Medium* by December 5. They will then be forwarded to the WNBA offices in New York.



It's half-time for the sports section here at *The Medium*. Anyone interested in contributing to the ball hockey issue should contact the Sports Editor immediately. The preview appears in the first issue of the new year. Have a safe and happy holiday. Go Canada, in the World Juniors at the end of this month!

Women's basketball one step closer to first title since 1970s

BY JACK KRIST

The women's interfaculty division I basketball team advanced to the finals last week with a win over the undefeated Pharmacy team. The game was extremely close with Pharmacy holding onto a one point 28-27 half-time lead. The two teams continued to trade baskets and with just over three minutes left, Pharmacy had gained a five point lead. Steph Deluca hit a three-pointer and stole the ball on the ensuing in-bounds, making a lay-up to tie the game. The momentum was clearly in UTM's favour as Pharmacy called time out to regroup.

Pharmacy pulled within two points with 45 seconds left, but that was as close as they would get, as UTM was able to hit their free throws and ice the game 62-54. Deluca finished with a season high 34 points, Betty Grela added 11 with Melissa Krist and Justyna Gozdzik adding five points a piece. The team played an incredible game and didn't stop working until the final buzzer.

UTM played a strong first half against Phys-ed in game one of a best of the three championship final. They trailed by five points 21-16 at the half. UTM "lost their legs" in the second half as Phys-ed went on to outscore them by 15 points to win the game 61-41. Becky Jones played a strong game, leading all UTM scorers with 11; Krist added nine while Staci Gardner scored seven. The team played without their starting point guard for all but six minutes of the second half and Gozdzik missed the entire game. "We know we can give this team a better game," stated coach Jack Krist. "It is too bad that the finals have to be played the week that most of our players all have tests."

Game two is scheduled for Wednesday, December 3 downtown at 9 p.m. and the third game will be held at UTM on Thursday, December 4, at 8:15 p.m. The UTM women's basketball team is hoping to take the series to the third game and win the Interfaculty championship, a feat that UTM has not accomplished since the 70s.

UTM men's football crowned champions

BY NELSON DE SOUSA

UTM men's interfaculty touch football team are this year's champions.

UTM defeated Scarborough College in the best-of-three finals. Game one was held here at UTM with the home side prevailing 13-12.

Game two shifted to the Scarborough campus. UTM players arrived ten minutes after the scheduled start time and to their surprise, the Scarborough

players had dismissed the referees; however, league rules state that referees must stay 25 minutes after the scheduled game start.

UTM players debated the discrepancy, but Scarborough was awarded the game through default, 7-6. Setting up the one game final at Varsity stadium.

Amidst the windy conditions, UTM dominated the third game and won 18-12. Congratulations on a great season to all the players.

Churpracabras win finals in women's indoor soccer

BY NELSON DE SOUSA

The women's intramural indoor soccer finals were played last week. On Monday the undefeated Churpracabras, whose name apparently comes from an *X-Files* episode, faced the Mad Cats in the two game final.

They won easily 9-2, in the first game. The score was carried over to the second game played last Friday. This game was a lot more competitive. The Mad Cats

put forth a valiant effort, but in the end, the Churpracabras prevailed with a combined score of 15-5.

The Churpracabras have five players who play on the women's interfaculty team. They were definitely the class of this year's league. The Churpracabras' Becky Snellings said the "games were well played," and that the Mad Cats goalie Adaora Ogbue made "a lot of saves to keep the game close."

Women in sports—an arduous journey yet unfulfilled

For centuries women struggled for access to education, voting, land ownership, and pay equity. Sports is no different.

BEYOND THE SCORE
BY NELSON DE SOUSA

Female participation in sports has been suppressed by the male dominated field. Traditionally, women have been perceived as weak and frail. Their image is one of passivity, nurturing, and dependence on men. Some of these sentiments are still echoed today.

At the turn of the century, it was not “lady-like” to play sports. It was thought that the demands of sports could be harmful to the female reproductive organs. Athletic involvement meant watching men play sports.

Women’s clothing at the time was very restrictive and hardly conducive to playing sports. They wore long

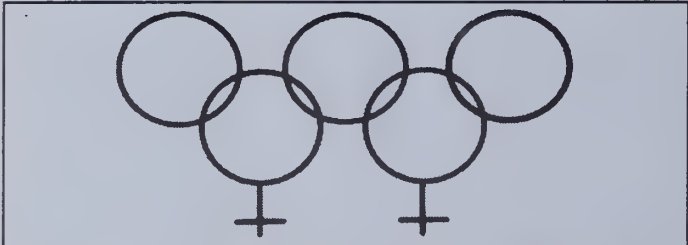
first female player to play a game in the National Hockey League (NHL), even if it was only an exhibition game for the Tampa Bay Lightning. This breakthrough into a completely male dominated sport sends a positive message to young girls. It inspires them to believe that they can achieve anything if they work hard enough. Rheaume has become a role model for aspiring female athletes.

The growth of female participation in recreation sports has steadily increased in the post-war era. More women are competing in organized sports than ever before, with many striving for international competitions, like the Olympics. These aspirations are noteworthy, but there is still plenty of room for improvement. For instance female sports still need more recognition from corporations and the media.

Multinational corporations need to

females in sports; it has achieved its purpose.

The road to gender equality in sports has been long and arduous, but a long journey lies ahead. Women need to continue to break barriers and men must understand that barriers should not be there in the first place.



This Olympic symbol was developed by participants of the Canadian Olympic Academy at Dalhousie University in 1987. The symbol was thought to emphasize the importance of women in the Olympics.

resses and long white gloves. Not your typical sporting outfit! An American feminist by the name of Amelia Bloomer helped changed that. Bloomer designed a skirt in her name, which is divided down the middle to allow for more movement. Bloomers initially provoked a backlash by men. Women had rotten vegetables hurled at them during games by men as a sign of protest.

Women were gradually accepted into recreational sports, but were still exempt from the Olympics. In 1902, the founder of the Olympic movement, Baron Pierre de Coubertin, stated that “Women have but one task, that of crowning the men with garlands.” This chauvinistic attitude was eventually altered in 1912, when women officially competed in the Olympics, but they composed less than three per cent of the total athlete participation. In recent Olympics, the female ratio has risen to about one third.

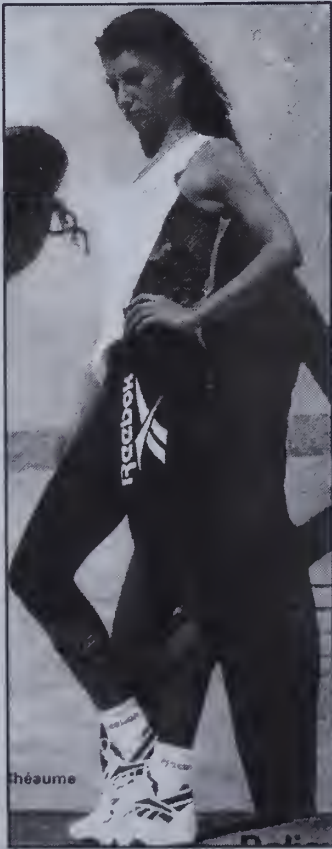
Numerous female performances in the Olympics are noteworthy. Nancy Greene’s downhill dominance for Canada; and more recently, Canada’s Myriam Bedard’s double-gold medal performance; Nadia Comaneci perfect ten in the 1976 Montreal Olympics

Female athletic endeavours have helped alter the image of women in sports as “Amazon athletes.” Canadian rower Silken Laumann competes in a sport where muscularity is necessary to succeed. Her advice to young females is to not conform to “the cardboard image... [but to] go out and flex some muscle.”

Olympic achievements aside, females have had to strive for recognition in the professional ranks. The Women’s National Basketball Association (WNBA) is the only professional team league in North America. Individual accomplishments in professional women sports have been sparse.

Hockey goaltender, Manon Rheaume, has become a role model for aspiring female athletes. She is the

embrace female athletics as they currently do male sports. NIKE has aired some television commercials showing the benefits of female participation in sports. One commercial depicts young girls in a playground setting saying things like, “If you let me play sports, I will be more likely to leave an abusive relationship” and “I have less risk of developing breast cancer, if you just let me play sports.” This provocative advertisement has sparked interest and generated dialogue on the subject of



Manon Rheaume featured here in a poster. She is the first female to play a game in the NHL and has become a role model for female athletes.

photo courtesy Reebok International Ltd.

GAME NOTES

Game one of the men’s intramural indoor soccer finals was played last Thursday. T.Y.C. prevailed 7-3 over Zyweic International. Zyweic played with only five players. They held the lead, but fatigue “kicked” in during the second half, when T.Y.C. took control of the game.

Game two has been scheduled for Monday at 11 a.m. If necessary, game three will be held on Tuesday at 11 a.m.

Visit Santa



In His Workshop at Centre Court

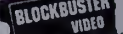
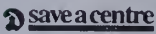
December

SUN	MON	TUES	WED	THURS	FRI	SAT
					DEC 5 5-8	DEC 6 11-2 3-5
DEC 7 1-4			DEC 10 5-8	DEC 11 5-8	DEC 12 5-8	DEC 13 11-2 3-6
DEC 14 1-4	DEC 15 5-8	DEC 16 5-8	DEC 17 2-4 5-8	DEC 18 2-4 5-8	DEC 19 2-4 5-8	DEC 20 11-2 3-6
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